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### SOME ÆSTHETIC PROBLEMS.

I AM sure I am not alone in wishing that some gifted writer or other would undertake to give us an æsthetic guide to modern music. There are so many questions which are left open and yet clamour for some kind of settlement, and such a guide would be of value, I am certain, to the young composer. In what we in England call musical criticism I often (poorly equipped as I am) detect complex confusion of ideas. The use of the metaphysical terms "subjective" and "objective" is a case in point. The writers no doubt know what they mean, and dialectically speaking the two words have a plain enough significance, but I contend they are no guide to the æsthetic consideration of music. For instance, if I wrote an opera meant to describe a drama in music, I should be said to have composed objectively. That is true to a limited extent, but, at the same time, that music could quite well be subjective, inasmuch as it would embody my feelings aroused by the drama I had set. Again, it is quite possible to write an avowedly "objective" symphony and yet be in the main subjective. I contend that Berlioz did this in his "Symphonie Fantastique." The young love-stricken artist, the episodes in whose life are musically described, was undoubtedly Berlioz himself. He made his subjectivity an objective. And let us think of interpretation for a moment. Again this parrot-cry of criticism is heard. An objective pianist is he who merely seeks to interpret music outside of himself—the composer's intentions. Now here we are face to face with two difficulties. The first is that notated music cannot fairly convey a composer's meaning—the disputes of different "editors" prove that; the second is that it is psychologically impossible for an interpretative artist to sit at the piano as if he were a medium between the notated music and its performance. My reason for mentioning this is that it proves the use of ordinary metaphysical terms in musical æsthetics to be misplaced.

There are many things in music which have never been grappled with by really powerful thinkers who have a specific bent toward music. No one has quite settled that symphonic-poem question, for instance—it would require the thoroughness of a second Lessing. I see it stated in the Press over and over again that music

cannot be, and should not be, descriptive, and that when it attempts to picture the phenomena of life it is going beyond its powers. If that were true how much beautiful music we would have to cut out of our repertoire, from Purcell to Richard Strauss! The æsthetician should deal exhaustively with the limits of music's descriptive powers. Wagner wrote a good deal on this question, but with all his powers of æsthetic analysis he was always a special pleader for his fixed idea—music-drama. He proved that many things were wrong, but if we are to view his music-dramas as being the residue of right his conclusions were wrong. It is true that composers often give themselves over to the Philistines by labelling their symphonic-poems too profusely, and so distract the minds of those who would otherwise perceive musical form where now they deny its existence; but at the same time many modern composers of symphonic-poems do go beyond the powers of music. Those powers are very definite. They are in the first place onomatopœtic—music can imitate or describe anything in nature which has a sound. Then there is rhythmic imitation—an almost inexhaustible field. And last of all there is the power of description by subjective means. This is necessarily vague. That is to say, it is possible to convey by music the feelings which a calm sea at sunset produces, but this feeling would not musically differ from the peace of mind produced by a summer afternoon in a woodland glade. The broad emotions can, of course, be described by music, and a certain emotional subtlety can be achieved by the complex blending together of differing emotions, although I must confess that many modern composers only manage to weave a complex polyphonic texture which is purely musical in its appeal. By unravelling the threads one can understand what the composer meant, but the whole effect of the music on the ear is simply a musical effect.

Some authoritative æsthetic pronouncement should be made on this symphonic-poem question. The matter of form would have to receive deep consideration. We know that the symphony had its origin in the dance, and that the juxtaposition of its movements was mainly dictated by contrast; but the sonata form itself, supposed to be a purely musical form, can be shown to be a natural and logical presentment of ideas. In the older works that presentment was stiff and of a pattern, but the

modern writers of symphonies have found that they can say all they want to say without seriously departing from sonata form. In the modern symphonic-poem the form is dictated by the psychology of the "poem," but it is none the less musical form. In his fifth symphony Tchaikovsky has carried this psychological form to great lengths; he has developed the "idée fixe" of Berlioz's "Symphonie Fantastique," for unless we choose to be dense we must take that continual quotation of the opening melody throughout all the movements as meaning something, especially as the last movement is practically built on it. Here, too, we have the second theme of the first movement in a changed character. This particular symphony opens up a rather large question. It is so evident that the composer had an idea, probably a subjective and psychological one, which he wished to illustrate by music. I may read all kinds of things into that music. To me the opening melody may be a premonition of fate, and the second theme representative of the composer himself. In the second movement we are plunged into the deepest melancholy with these themes; in the valse we throw off the depression by attempts at worldly gaiety, but still the solemn opening melody reminds us of our ultimate fate. In the last movement we are bold and defiant, and take our life into our own hands, and the sky is blue once more. Now, the composer may not have meant that at all. Each movement may have been simply a mood picture of Tchaikovsky, having no particular psychological meaning. In such cases we are paternally informed that each listener must interpret the music for himself. That is what he has to do; but it does not say much for the powers of musical description.

The musical aesthetician has here a hard task. On the one hand he can take refuge in the declaration that the matter would have become very simple if the composer had but penned a brief description of what his music was intended to convey, or had even labelled each movement with a title. But the fact remains that hearing the work without that title we could not grasp its meaning, and each of us had to become a poet on his own account. I shall be told that the same thing applies to painting; that a picture of Orpheus in search of Eurydice is to the man who does not know the legend, or even to the man who knowing the legend has not been told the title merely a picture of a classically draped young man descending precipitous rocks with some difficulty. But it must be remembered that two wrongs do not make a right. Because so many pictures do not explain themselves that is no reason why music should not. The whole question rests on whether the arts should be self-contained. The picture that requires a literary explanation is a work of plastic art which cannot stand by itself, except as pure decoration, and has to call in the aid of another art. It is precisely in the position in which (Wagner said) the descriptive symphonic-poem stands. A world that assiduously reads its catalogue of pictures before attempting to understand the subject of the canvases ought not to boggle over a description of a symphonic-poem in a programme-book, which, after all, is only a catalogue. The problem would thus seem to be easily solved. But it is only a surface agreement. A picture can explain itself by a mere title, because it depicts men and things as we see them, or could have seen them, with our own eyes. Music, on the other hand, is a language which can only describe phenomena of tone or rhythm. Beethoven labels a symphony the "Pastoral," and subtitles the different movements; Berlioz has done the same thing, and Raff too. But in the case of Beethoven

at least these labels convey only a very general idea of the meaning of a big musical composition. In detail we have to imagine for ourselves, or let the thing go as a musical composition, except when we have the clear imitation of the sounds of Nature in the famous storm. Personally, I am quite content with that attitude, and, to be frank, I like the task of divining what our composers mean. I certainly resent explanations from others, who have no better means of knowing the truth than I have. But, all the same, this indefiniteness is a weakness of the art; it prevents its making its full appeal.

Even more important than the problems I have suggested is that of the future of the art. The aesthetician has here an unworked field. He must put aside all Wagner's theories, but must start from somewhat the same premisses. One thing I think he must bear in mind before he enters on his chief labours. The effect of absolute music on the mind is so vague that, do what the modern composers may, the art remains strictly sensuous. The appeal of form, workmanship, and so forth has been called intellectual, and it is so in fact; but it is not an artistic appeal, but merely to technical analysis. It is analogous to the grammarian's view of literature, and may be put on one side as having nothing to do with the case. Although the art of music, in its absolute branches, has remained sensuous in its appeal, the whole trend of musical composition shows that the human being is aware that it is a language, and can and does mean something. Wagner came to the conclusion that Beethoven advertised the impotence of absolute music by writing the Choral Symphony. By a strange process of reasoning he saw in that the trumpet call for music-drama, and ever since his day ready-made aestheticians have echoed his opinion, quite oblivious of the fact that music-drama in all its essentials had existed long before the Ninth Symphony. The demolition of the Wagnerian position of music-drama as the art of the future is hardly required nowadays. To those who are not led away by Wagner's magnificent music, the confutation of his theory is to be found in his music-dramas themselves. Most intelligent men admit that opera as drama is full of conventions and inconsistencies, and even absurdities—yea, even the Wagnerian music-dramas. This must be faced by the musical writer, but he must clearly show how music has gained by the Wagnerian music-drama. And then, looking at the trend of music in the matters of expression and of growth as a language, he must deal boldly with the long divorce of the voice from instrumental music. Wagner did it well, but his conclusions were special pleading. I and others feel dimly that the oratorio as a form of art has not yet begun to have a life of its own. It was an offshoot of music-drama, and has remained so almost to this day. The limits and real aims of oratorio should be set forth; above all, the most important problem of modern aesthetics is, How can music return to its old state, in which the voice played its part? To me it seems that our modern men are asking too much of absolute music, and in their endeavour to extend music as a language they are in danger of becoming merely eccentric in their attempts to make the impotent potent. Will the return to sanity be found by way of an amalgam of the voice and orchestra?

EDWARD A. BAUGHAN.

### AN OLD ENGLISH OPERA HOUSE.

AN institution of this kind is at present a castle in the air, but one which may eventually have its foundations in the centre of the metropolis. Propositions are now being made, articles

and letters written, and arguments held to bring about the establishment of such a house on a solid basis. Just at this moment, therefore, it may be well to glance briefly at the past, for such a thing has already existed. By looking back may, perchance, be gleaned information profitable to those who are scheming for the future.

First, with regard to native art, it should be remembered that Sir William D'Avenant's "Siege of Rhodes," produced at Rutland House in 1656, was "the first opera we ever had in England."

The Dorset Gardens Theatre was opened in 1671, and there, and afterwards at Lincoln's Inn and other theatres, English operas from Purcell onwards to Bishop were constantly performed.

The Lyceum, built in 1768, and at first used for a variety of entertainments, was converted into a theatre by Lingham, and later on, in 1798, in conjunction with Dr. Arnold, reconstructed with a view to musical performances. This purpose, however, was frustrated by their failure to obtain a licence, and the Lyceum was again employed for various purposes. In 1809 Samuel Arnold, son of the above-mentioned Dr. Samuel Arnold—the man, by the way, who edited the English Handel Society volumes, revised Boyce's "Cathedral Music," and who curiously was the composer of an oratorio "Elijah," which, however, met with little success—obtained the necessary licence for the performance of English operas; and when he opened his theatre he called it "The English Opera House," instead of "The Lyceum"; he, indeed, seems to have obtained the licence refused to his father by promising to perform English works.

During the seasons commencing 1809 there appear to have been comedies and melodramas, not actual operas. The *Spectator*, indeed, in after years, reviewing Arnold's career, actually complained that he "appears to have excluded all English operas from his house." Of the works produced between the years 1809 and 1830, when that theatre was burnt down, there is no formal record, and the only way of gathering information is to consult the advertisements and search among the various papers of the period for notices, often meagre—a matter demanding much time and a stock of patience as inexhaustible as the widow's cruse of oil. We give just one or two details. The first season opened, as we learn from an advertisement in the *Times*, "with an entirely new comic opera by M. P. King, and a Grand Ballet composed by H. Smart," the latter being the uncle of the well-known composer and organist. The opera in question was "Up All Night." These two works appear to have been constantly before the public during this season. Other so-called operas were "The Duenna," "The Russian Impostor," "Safe and Sound," and "Artaxerxes" (Arne). To the last named, produced at Covent Garden in 1762, reference will presently be made. At the close of the fifth and, apparently, last season in 1813 a farewell address was delivered by Mr. Raymond, from which two brief quotations may be made:—

"The attempt to establish a theatre, the exclusive performances of which were to be operatical, was considered by many to be a project as bold as it was hazardous. The proprietor of the English Opera was, however, confident that the public feeling is always alive to meritorious exertion, and whatever may otherwise have been the result of his labours he trusts that the praise of an indefatigable endeavour to afford you satisfaction will not be denied to him." And again:—

"During five seasons that the English Opera has been fostered by your smiles, the proprietor has had the proud satisfaction of observing that unwearied attempts to provide a constant succession of novelties, whether in performers or performances, has been rewarded by you with liberal and gratifying applause, and by a gradually increasing and still enlarging patronage."

A most interesting paragraph is to be found in "Cuttings from Lyceum," a volume in the British Museum, under the heading "Theatrical, 1814." It runs thus:—

"We hear that Mr. Arnold, manager of Drury Lane, has lately been inspecting several provincial playhouses in order to select a model for a new theatre to be built on the site of the Lyceum. It is understood that a licence was granted by the late Lord Chamberlain to Mr. Arnold for 'New English Operas and Ballets of Action,' but these operas were to be

recitative operas. The wording of the second license granted runs as just stated, 'English Operas, Ballets of Action, and Musical Entertainments.' Referring to the last part of this license, it will be seen that three 'Musical Entertainments' have frequently constituted the whole 'bill of fare' at a regular playhouse. Such an encroachment on the regular Drama must prove highly injurious to the property of those who have embarked in it. The late Dr. Arne in his 'Artaxerxes' has given a specimen of what a regular English recitative Opera should be. The Prince Regent intends to have the licenses properly investigated to protect the property of persons interested therein."

The reference to "Artaxerxes" is of special importance; it shows the nature of the so-called operas which had been hitherto produced at the English Opera House. The italics are ours.

From 1816, when the theatre was rebuilt, to 1830 information is still very meagre. From Grove's Dictionary of Music we learn that the success of "Der Freischütz" in 1824 led Arnold to substitute English versions of German operas for new operas by native composers. We read, however, of a small work, Barnett's operetta, "Before Breakfast," written for the Lyceum in 1825. In 1830 the theatre was burnt down, but a fresh start was again made with English opera in 1834. The *Spectator*, referring to the event, speaks of the way in which public opinion had been outraged by Arnold's previous neglect of native composers, and mentions a petition, signed by numerous musicians, for presentation to the king on the subject. This, together with the great success of Barnett's "Mountain Sylph," is said to have induced Arnold to give English composers a better chance than previously, and new operas were written by Macfarren, Loder, and Thomson.

Indeed, at the beginning of the year 1835 the prospects of English music seemed decidedly encouraging. In it was founded the "Society of British Musicians," with the object of "advancing native talent in composition and performance." In the original prospectus of that society was noted the contrast between the encouragement given to English painting, sculpture, etc., and the comparative neglect of English music and English musicians. The marked preference shown to everything that was foreign was "calculated to impress the public with the idea that musical genius is an alien to this country." By excluding foreign music the society, however, showed zeal rather than discretion; already, in 1841, a limited proportion of foreign works was allowed. This is not the moment to tell the history of the rise and decline of that society, but the names of the British composers whose music (orchestral and chamber) figured in the programmes show how earnest an effort was made to encourage "native talent." It may, however, be here mentioned that Professor Prout won a prize offered by the society for his quartet for pianoforte and strings one year before its dissolution. Founded in 1835, it lasted until 1865.

In the *Musical Magazine* for January, 1835, a writer remarks that:—

"This society, if properly conducted, is destined to do honour to our country; we see in it the germ of that seed which shall spring up and flourish abundantly."

And he adds further that the invidious assertion "most industriously circulated of late years," viz., that the English nation is not a musical one, has nearly led to the "utter extinction of native composers from our theatres; and it is mainly owing to the exertions of Mr. Rodwell and a few other spirited individuals that the English Opera was rebuilt and opened this season." Thus, what with the Society of British Musicians and the English Opera, native art certainly seemed on the road to prosperity. But the Lyceum Opera soon collapsed, viz., in October of this very year, and through financial losses. The *Spectator*, 1835, which seems to have had a peculiar animosity to Mr. Arnold, considers this collapse due to the latter's having again, as in 1809, failed to keep his word with regard to the production of English operas, and mentions that the composers of the few that were produced received no pay. This opinion is entirely endorsed by the *Athenaeum* of that date, which goes on to say that Arnold lost £4,000 during the season. The principal operas performed in 1834-35 were



"Nourjahad," by Loder, a work, apparently, of promise, but immature, and "The Mountain Sylph," by Barnett, an admirable work and a great success. With the collapse of this operatic undertaking Arnold appears to have retired into private life. In 1840 Balfe became manager of the "English Opera Company" at the Lyceum, but this lasted only for two or three years. In the meantime, from 1835 to 1850, many new operas by eminent English composers of that period were given at Drury Lane Theatre, and in 1856 at Covent Garden Miss Pyne and Mr. Harrison developed a scheme of English opera, during which time several new works were produced.

We come next to the Carl Rosa Company, which was formed in 1875, the special aim of the impresario being the production of opera in English. The company that bears his name was in reality a touring one, but no year passed without one or more series of operatic performances taking place in London, and the condition of English opera, formerly at a very low ebb, began rapidly to improve. From 1875 to 1882 Carl Rosa contented himself with giving good performances of celebrated foreign works, but in 1883 he seems to have turned his attention to the production, not merely of opera in English, but to that of works by British composers. Thus he opens the season of 1883 with Goring Thomas's "Esmeralda" and Sir Alexander Mackenzie's "Colomba." As illustrating the interest which was taken in this new departure, we quote the following passage from a contemporary critic:—

"The season of English opera which commenced at Drury Lane Theatre last Monday evening will possess historical significance, whether its outcome prove favourable or the reverse, to the establishment of a national school of lyric drama in this country. Mr. Carl Rosa has laboured as zealously and artistically in the cause as was practicable, considering his dependence upon public favour, unassisted by the imperial or municipal grants which await operatic managers on the Continent; but until the present time he has not been able to afford English composers a favourable chance of winning success in this neglected sphere of work. Now, however, a unique opportunity presents itself, and it is no exaggeration to say that all persons interested in music await with anxiety the result of Mr. Rosa's spirited enterprise." In the following year Dr. Stanford's "Canterbury Pilgrims" was produced, and between 1885 and 1889, the year of Carl Rosa's death, Mackenzie's "Troubadour," Corder's "Nordiss," and Thomas's "Nadeshda."

Finally, there was the Royal English Opera House, built by D'Oyly Carte, and opened at the commencement of 1891 with Sullivan's "Ivanhoe." The composer's special genius did not, however, lie in the direction of grand opera, and the scheme failed: the opera house became a variety theatre. Arnold, in spite of many attempts, failed to establish English opera in the wider sense on a permanent basis. The operas may not have been strong enough, the performances not good enough, and the public not sufficiently interested. With regard to these three points the outlook for the future certainly seems brighter.

J. S. S.

## OLD-WORLD MUSICAL CRITICISM.

By CHRISTINA STRUTHERS, Mus.B. EDIN.

For those who care about musical life and work in times remote from our own the "Neue Bibliothek" of Mizler is of curious interest, shedding light on a bygone state of matters, admitting us to a peep at the past busily preparing the way for the future. A few words about the forgotten author before he enters with his peepshow.

Lorenz Christoph Mizler was in the first place learned in philosophy, mathematics, and medicine; in the second place, in music. In clavier-playing and composition he was a pupil of J. S. Bach (of his compositions, however, the less said the better); and to Bach, Mattheson, and two others, he dedicated the thesis written for his degree of *Magister*. The pupil writes:—"I have derived great benefit, most famous Bach, from your instructions in the practice of music. . . ." What the master thought is not recorded. Mizler's chief musical

activities were, besides lecturing, the carrying on of the "Neue Bibliothek," the starting of the "Musical Cataract Operator" (which, after five experiments, gave up practice), and the founding of a Society for the Musical Sciences, which numbered among its members Handel, Graun, and eventually Bach.

The title of our periodical runs, or more properly, proceeds, thus:—"Musical Library, or thorough information as well as impartial judgment on musical writings and books, wherein everything in mathematics, philosophy, and belles lettres that appertains to the improvement and elucidation of theoretical and practical music is brought forward." It came out in parts, irregularly, between 1736-54; later, the parts were collected into four octavo volumes, of which the first, containing six parts, was published in 1738, with a dedication and second preface. But our acquaintance with the contents must be delayed yet a moment in order to pay a tribute of admiration to the white vellum binding, the gay title-page set out in letters red and black, the fantastic engravings, and the ornamental capitals which usher in each chapter with stately flourish.

Part I. appeared in October, 1736, with a long preface, addressed to the "Highly-honoured Reader"! The language is formal and cumbrous in the extreme. But as Mizler himself pleads in reviewing a book by the famous Werckmeister, "One must really not be irritated by his manner. He writes certainly in a somewhat confused and un-German manner, but is very well up in his science, so that one can read his writings with much benefit." In the latter belief we shall look a little more carefully at the preface, which contains many interesting touches.

Having relieved himself of the responsibility of adding to the number of monthly periodicals, Mizler tells us that in music there is a want of these, although the requirements of this art, as well as its excellence, have long demanded such. The reason being, perhaps, that the knowledge of so many sciences is necessary, and seldom possessed by one person. Chief among the causes which led to the production of the work were his desire to share with "the learned and amateurs" his many-years' accumulation of musical knowledge; and his hope of furthering the "musical sciences," so necessary at a time when musicians concern themselves with the end only, neglecting the means—trying to produce great composers and virtuosi without going into the basis and inner nature of music. "Our descendants will marvel that at a time when the mathematical sciences stood so high, music should have been left alone, a science which pleases more than all others, and through which the wisdom of the Creator shines specially brightly." Ah, but do we marvel? The programme, specified in great detail, we can deduce for ourselves from the title. One matter more and the mission of the preface is accomplished. "I may be asked," says Mizler, "whether it is worth while to devote so much time to music, of no use in the Republic, and no particular science, since so many common people can make music whether they are musicians or not. Friend, you are right, according to your thoughts, for you understand no better. . . . Your low estimate of music and its artists is your own fault, as you have never taken pains to enquire into the matter. Because it was the same to you whether you heard great virtuosi or fiddlers in a tavern, you took them to be the same. You think:—both have a violin in their hands, therefore they are the same," etc., etc. From which it is plain that misconceptions about music were a thorn in the flesh of the 18th century as well as to-day.

At last we reach the table of contents, and the "highly-honoured" reader finds what is in store for him:—Six reviews, mostly of recondite technical treatises of the 17th century; a translation of a portion of "The Book of the Uncertainty and Vanity of Science," by an obscure author; Mizler's description of a machine invented by himself, "by which the principle of composition and thorough-bass can be taught easily and in a short time"; and lastly, notices of the Leipzig concerts.

Among the books reviewed, the "Exercitationes Musico-Theoretico-Practice Curiose de Concordantiis," etc., one of several works by Prinz, attracts us rather on account of its "lamentable origin" than by its erudite contents. The author relates in the preface how a great fire broke out in his native town Sorau, destroying in its ravages his entire library, with

many treasures collected during his travels. On the top of this calamity came an illness that robbed him for the time of his memory, which never completely returned. Fearful of forgetting all his musical knowledge, Prinz resolved to write the book in question for his own edification; and being too busy by day he did most of it at night, wherefore it "might appropriately be called '*Lucubrations Musicales*.'"

More leavened with general interest is the "*Cribrum Musicum*, or Musical Sieve, in which some shortcomings of a half-taught composer are set forth, and the bad sifted and separated from the good, in the form of a letter to a friend," etc., by Andreas Werckmeister. One short specimen of his many quaint ideas must suffice—his answer to the vexed question why "consecutives" are objectionable:—"It is a well known law of Nature that when anything has reached perfection a change follows. The octave and fifth are perfect consonances, and must therefore be followed by a different interval, and not by a repetition of their perfection! Just as when the roses have reached their full bloom they give place to other sweet flowers, and this variety is more cheering to man than if he had always only roses!"

Let us look at but one more of the reviews—that of the anonymous "*Horologium Musicum*, truly sincere advice by means of which a young boy of nine or ten and a half years can learn and grasp the principles of the noble art of music and singing in a short time with enjoyment and little trouble," etc. The work, we are told, is old-fashioned and the preface alone is valuable. In the course of it the author quotes two lines to enforce his argument, and Mizler's reflections on them are too tempting to be ignored.

*"Wen die Musik nicht rührt, der muss ja wohl ein Stein,  
Ein Diamant, ein Vieh, und gar kein Mensch nicht sein."*

(Whom music moves not is indeed a stone,  
A diamond, a brute; of man in him there's none.)

Mizler, however, believes that "very few or none are to be found who have such a horror of music that the above lines could be justly applied to them. Wild beasts and creatures without reason are, so to speak, amazed, astonished, by music, and the creatures who have reason and can thus better hear and understand the order of tones, should they not be moved by it? Nevertheless, among animals the ass is said to be no friend of music, for it is related that when Noah sang in the ark, and the birds joined in sweetly, the ass kicked fearfully. But my opinion is that whoever declares another to be a despiser and hater of good music . . . is certainly an ass himself, whether the ass in Noah's ark kicked or not!"

The notices of the Leipzig concerts tell us little more than that there were, besides the Masses, two sets of weekly concerts, conducted respectively by Bach and Görner; and that the performers were mostly the "*Herren Studirenden*, among whom there are always some good musicians."

With this ends the substantial symposium to Part I., which may be taken as a fair specimen of the whole. Nevertheless, through the web of antiquarian wisdom there runs a thread of contemporary information which comes home to us more closely.

Of two of the three most famous German musicians of the time, Bach and Mattheson, we hear a good deal. The other is mentioned only incidentally. No doubt, as Handel had settled in England, news of him did not travel readily. What we hear of Bach, however, is hardly what we expect to hear—namely, a violent controversy as to the merits of his style. The age was one of controversies, in which musicians were among the fiercest fighters, waging war not only in magazines and pamphlets, but writing whole books devoted to hot polemics. The strife in question was raised by a pseudo-anonymous letter which appeared in a new periodical, J. A. Scheibe's "*Critische Musikus*. The writer, taking upon himself to criticise Bach, first praises his skill in organ and clavier playing, then quarrels with his style, seeing in it bombast, confusedness, want of naturalness and pleasingness, and much else. Bach, much irritated, allowed his friend Professor Birnbaum to take up the cudgels in his defence, which he did with more valour than discretion; and so was set a-going a battle which raged violently and engrossed the musical world

for several years. The aggressive side, at least, affords a unique study in venomous personal vituperation, containing at the same time an additional sting of truth. The episode is much to be recommended to whoever should encounter it.

"Some are famous, others deserve to be." Bach belongs to the favoured first class, Mattheson to the second. Mattheson, nowadays hardly even a name to us, was in his own stirring time one of the most important and influential musical characters. Besides being a vocal and instrumental virtuoso, a composer and conductor, he was also a prolific author, writing on almost every branch of music as well as on other subjects—he has been described as one of those authors who "fearing lest they should leave a good idea in the ink-pot, finish it to the dregs!" Mattheson's claim to fame rests on this, that he was the first to enable music to gain a modern footing, by clearing away the accumulation of mediæval theoretical lumber which hitherto hindered its progress. His writings, as they appear, are elaborately reviewed by Mizler, and perhaps all the more spicily since the two men were avowed enemies. These works, while containing many valuable and suggestive things, strike us to-day as a marvellous mixture of reason and rudeness. Mizler's estimate is as follows:—"Herr Mattheson has rendered special services in many departments of music, and so long as there is music in the world he will be remembered with pleasure. And he would have deserved still more praise had he not tried to tear the heart of music—mathematics, out of her body!"

Material for another controversy was afforded by the problem of the opera. Amongst others, the poet Gottsched contributed a long diatribe of which the conclusion is that opera, by reason of its incongruities and artificialities, is nothing less than poison. One Hudemann took up the gloves, and still others came forward to decide the undecided.

Interspersed with these recurring topics are others either dull, or amusing in their naivety. As an introduction to the review of a book on singing, and suggested by its frontispiece, we get Mizler's views as to the likelihood of there being music in a future state. "This opinion is very old, and I do not know whom to name as the author. . . . I will persuade nobody that there is music in heaven, because it is contrary to all probability. . . . Granted the existence of a kind of music in heaven, and that it were called by the name music, the most musically learned will not know more of it than a peasant who never heard any music at all." Again, Mizler prints, because it contains many "pleasing thoughts," an essay entitled "How the feathered musicians or birds glorify God." One extract will illustrate the pleasing thoughts. "When this choir of God raises up its music one hears all four parts.\* The most wonderful thing is that although each pitches his particular song in his own key, still there is no contradiction and disagreeable confusion, but the most beautiful harmony; while were we mortals to attempt the like, the result would be a wonderful howling!"

Further characteristic features might be unearthed, but enough has been said to show what was the nature and spirit of the 18th century periodical literature, and how it contrasts with that of to-day. Mizleriana shall not detain the reader longer, lest it cool his curiosity or rob him of it altogether, appropriating it to add one more to the properties of the past.

### OUR MUSIC PAGES.

For this month we have selected "Changes," a song, words by Lady Lindsay, music by Mr. Hamish MacCunn. The poem, a pretty conception, tells of the lover recalling the time in which he and his *inamorata*, now divided by the wide sea, were together in the cornfields, and contrasting it with their present lot. Then he laughed, she sighed; now, with him, it is the other way about. The music, catching the spirit of the words, is thoroughly imbued with the gentle pathos characteristic of this little poem; and, indeed, it is singularly happy and well expressed just at the point where the lover begins to speak of their isolation from each other.

\* For example, bass from the bittern and the raven; tenor from the magpie and the duck; alto from the cuckoo, the lapwing, and the swallow; treble from the lark and nightingale.

## Reviews of New Music and New Editions.

*Pianoforte Students' Chart of Technique and Theory.* By GEORGE LANGLEY. (Edition No. 6570; price net 2s. 6d.) London: Augener & Co.

TESTIMONIALS are the first thing that meet the eye in this volume; they are by pianoforte teachers of recognised ability and long experience, and they declare that the "Chart" is clear, complete, and original. In a brief preface the author—who is Examiner to the Associated Board of the Royal Academy of Music and Royal College of Music, and therefore a musician who has practical knowledge of his subject—explains the aims which he had in view in preparing this chart, and also the manner in which the various tables in it are to be used; this preface therefore requires careful study. The first Table deals with five-finger, chord, scale, and octave Preparatory Exercises; and Table II. with passages formed from scales. Table III. shows the various ways in which scales are to be practised, and most useful is the injunction to play them—whether in octaves, thirds, sixths, or tenths, or even contrary motion—with groupings of the notes in threes, fours, and sixes. Broken Chords and Arpeggios are treated in Table IV.; the author points out the difference between these two terms, which are "occasionally used indiscriminately." Table V. is of "somewhat formidable appearance, not only as to the amount of work, but also as to the difficulty of some portions of it." Thus the author himself, but he wisely leaves it "quite open to the teacher to select only such parts as in his judgment are for the time being of any practical value"; the table, it should be added, is devoted to the important subject of octave practice. No. VI. is a supplementary Table of Scales, Chords, and Octaves; and VII. of Technical Exercises. No. VIII., entitled "Miscellaneous," concerns the Proper Rendering of Music, as regards time, tone, phrasing, etc., also Analysis of Form; for Mr. Langley wishes pupils to become intelligent musicians as well as skilful pianists. Table IX., on "Ornaments," both simple and combined, will be found most useful. The author, feeling that the subject is one of special importance, inasmuch as an exact knowledge of it is indispensable for intelligent rendering of the music of the older masters, names other works which the pupil or teacher may consult, and in which the matter is treated at greater length than was possible in this carefully prepared but comparatively small chart. No. X. deals with Forms, and No. XI. with the Rudiments of Music. The last, No. XII., is on "Ear Training," and, instead of praise for its contents, let us turn back to the first of the testimonials mentioned above, and quote Mr. Franklin Taylor's weighty words: "The Exercises on Ear Training are novel, and appear likely to prove very valuable."

*Quatre Valses pour Piano.* Composées par FRITZ SPINDLER. Op. 264: No. 1, *La Joyeuse*; No. 2, *La Coquette*; No. 3, *La Révulse*; and No. 4, *L'Insouciance*. London: Augener & Co.

DANCE music is in itself attractive, and with titles such as the above, which set one thinking as to the possibilities of music to describe various moods, perhaps doubly so. A lively imagination helps one, indeed, at times, to see in music more meaning than even the composer himself, or a totally different one, as shown by a passage in the *Meesstille* Overture of Mendelssohn; his friend Schubring thought it suggested tones of love, whereas the composer's idea was that "of some good-natured old man sitting in the stern of a vessel, and blowing vigorously into the sails." Anyhow, such mental exercise is pleasant and not altogether unprofitable. These four *Valses* are short, of moderate difficulty, and written by a composer who has frequently shown that he knows how to write effectively for the instrument without overtaxing the fingers of ordinary players.

*Favourite Children's Songs (Beliebte Kinderlieder).* By W. TAUBERT. Book 2. (Edition No. 8946a; price net 1s.) London: Augener & Co.

THE sight of soldiers and the sound of trumpets and drums

always impress children; playing at soldiers is one of their favourite games. This collection, therefore, begins suitably with a bright "Soldier Song" (*Soldatenlied*) of clearly marked rhythm and martial yet simple character. Later on there is another number "Song of the Drum" (*Trommellied*) connected with the same subject, and it is both skilful and picturesque. The "rub a dub dub" rhythm, of course, plays a prominent part in it, but in addition there are drum rolls, trumpet tones, while here and there in the accompaniment a well-chosen harmony gives piquancy to the music. War and its alarms now give place to milder thoughts and softer moods. No. 2 tells of flowers peeping up when the bright sun melts the winter snow, while other numbers concern country life. In No. 5 is heard the crowing cock, in No. 8 the flying away of doves from their cote is imitated, in No. 11 sound the notes of the linnet, while "Will you dance, little Johnny?" (*Hänselien*) forms a bright, merry ending. The music of all the numbers is fresh and refined, and, though unpretentious in appearance, clever.

*Sonatinas for Violin and Pianoforte:* Sonata in D by MOZART, arranged from the Pianoforte Duet Sonata by W. Abert. (Edition No. 11,566; price net 1s.) London: Augener & Co.

THE word "arranged" always suggests the question how far it is right to present the music of a composer in a different form from the one chosen by him. Instances, and many, might be quoted in which the change was harmful; on the other hand, there are many arrangements in which it would be difficult to show that the music had in any way suffered. The whole question is one in which much can be said on either side. For the moment, however, we are concerned with Mozart and his duet sonata, and the transformation to one for violin and pianoforte seems harmless, and from a practical point of view most useful. Mozart, we may remind readers, not only arranged some of his own music, but even arranged Bach's clavier fugues for strings.

*Medora Mazurka*, for the Pianoforte. By R. KRENTZLIN. Op. 6. London: Augener & Co.

THE composer of a mazurka is handicapped: the name of Chopin must haunt him like a ghost. How can he escape from imitation? And if the thought trouble him, how can he write with any spontaneity? To the first question we merely reply, that some do; and to the second, that composers since Chopin have written refined, pleasing mazurkas. Facts, it must be admitted, are stubborn things. The piece under notice is fresh, engaging, and pleasantly written. If there be any reminiscence, it is not of Chopin, but of Grieg. The opening bar recalls Anitra's Dance, but the resemblance, purely accidental, soon ceases.

*Spring Fancies* for the Pianoforte. By MAX BECKER. Op. 25. London: Augener & Co.

THIS little piece is written in the light, graceful vein that its title suggests. It possesses the merit of being easy to understand; and it is likewise easy to play. The key of the piece is E flat, which for the middle section changes to that of the subdominant. The principal key and principal theme return, and the piece ends without coda.

*Liebeslied* for the Pianoforte. By STEFÁN ESIPOFF. Op. 7, No. 2. London: Augener & Co.

HERE we have a quiet, smoothly flowing melody, plaintive and tender in character. The continuity of the piece remains unbroken throughout, although the change towards the end from ordinary to triplet quavers in the accompaniment adds a certain life and movement to the music. The piece requires careful playing, especially in the matter of expression.

*Unrequited Love (Sérénade de Malice d'Amour), Phyllis and the Roses (Phyllis et les Roses), and For Three Long Years (Depuis trois ans).* Songs by J. B. WECKERLIN. (2s. net each.) London: Augener & Co.

THE art of writing light, pleasing music is one in which the French excel. It is simple enough in appearance: a talking



melody, clear in rhythm, graceful in outline, and an accompaniment with harmonies piquant yet not forced. But only those who have tried to write in a similar style can appreciate its merit—unless quite natural, skill and labour will only produce an imitation, and one which will at once be felt as such. The first of the three numbers has a dainty setting of a poem by Marcel Frager, which well becomes a serenade addressed to a maiden whose face is beautiful but whose heart is somewhat hard. The original words of the second, by an old unknown author, in which the roses are asked whether through fear of comparison with Phyllis they remain masked in their buds, have harmonic colouring that is delicate, and—as, for example, in the first two lines of the second page—appropriately hesitating. The title of the third sounds somewhat prosaic, yet the poem by la Princesse De Salm tells of one who for three long years has never told his love, and for that space of time has suffered, and, in the language of an ardent admirer, he declares “has missed Paradise.” The music, with its sighing phrases and chromatic notes, is well in keeping with his thoughts and feelings. The vocal writing of all three songs is smooth and effective. The excellent English versions are by Edward Oxenford.

*Bourrée and Musette*, for Pianoforte Solo or for Violin and Pianoforte. Composed by ALFRED MOFFAT. London: Augener & Co.

THE *Bourrée* is cheerful; it has, in fact, the jaunty swing which belongs to this old French, or as some say Spanish, dance form. The *Musette* is quaint. It recalls a well-known movement by Bach, but that is not surprising, since the form of the music and the “drone” bass at once suggest a likeness; if, however, the two pieces be closely compared the music in each case will be found different, while at the opening of the second section that difference is strongly marked. As a pianoforte solo the piece is effective, yet the violin and pianoforte version seems to us the more attractive. The former is in the key of  $\epsilon$  minor; the latter, and for evident reasons, in  $\alpha$  minor.

*Pastoral Sonatina* for the Pianoforte, Solo and Duet (the Primo within the compass of five notes). By CARL REINECKE. London: Augener & Co.

BEETHOVEN wrote a “Pastoral” Symphony, and a sonata to which the epithet “pastoral” was suitably applied by a publisher, but Professor Reinecke is the first composer, we believe, to attempt a Pastoral Sonatina, and with the limitation stated on the title-page. It is divided into four sections, each bearing a superscription: “Echo,” “Shepherds’ Dance,” “Birdie’s Burial,” and Rondino (“Swallows on the Wing”). The first movement is in regular form, *i.e.* in sonata form on quite a small scale; the echo effects are essentially pleasing, and they come in well at the end of the exposition and also of the movement. The “Shepherds’ Dance” is a delightful little piece, of rustic simplicity. Somehow or other it sets one thinking of the lovely “Rosamunde” music. The pastoral character in both is a natural connecting link; yet this humble little movement, so short, so restricted in compass, has in it a portion of the spirit of Schubert. The third movement, answering its title, is pathetic, and, moreover, it is very brief. The Rondino forms a lively ending, while the “Swallows on the Wing” offer not only a specimen of programme music, but at the same time a useful five-finger exercise; the title is the gilt which hides the practical pill. The arrangement as pianoforte solo is excellent; the compass of the notes for the first player is always a fifth, though, as indicated, the hand changes position by one degree in a passage in the first movement.

*Bourrée, Meditation, and Humoresque* for Violoncello with Pianoforte accompaniment. By W. H. SQUIRE. Ops. 24, 25 and 26. London: Augener & Co.

THESE three compositions are musicianly and, needless to say, well written for the solo instrument. The *Bourrée*, in  $\epsilon$ , opens with a straightforward theme of a distinctly classical type. The first episode is in  $\epsilon$  minor, the second in  $\epsilon$  minor, the latter containing some specially effective ‘cello work. The last appearance of the principal theme is varied by an interesting

“pizzicato” passage. The Meditation maintains a gentle flowing character throughout, but never becomes monotonous owing to the varied pianoforte part; the “arpeggio” chords, indeed, that occur about the middle of the piece are happy, and afford just the necessary relief, while quite in keeping with what has gone before. The Humoresque is full of life and movement as a whole; the middle section in  $\flat$  is, however, more reposeful and melodious. The piece is likely to become a favourite with ‘cellists.

*Andantino in B flat* for Violoncello and Pianoforte, from Sonatina Op. 134, No. 2. By CORNELIUS GURLITT. Also for Pianoforte alone. London: Augener & Co.

THE opening melody is pleasant and flowing in character, and the composer uses it alternately for the expression of a peaceful and of a stormy mood. The episode in the middle is not very important, but in so far as it creates in the hearer a wish to hear the opening melody again doubtless serves the purpose for which it was intended.

### IN THE CONCERT ROOM.

THE critic who clamours for novelties is put in an awkward position when the novelties are performed. The Philistines could easily sneer, for it is a truth that but few new works prove of much account. But the critic and the musical amateur, who is really a critic, are interested in new works whether they admire them or not. Most of us accused Mr. Newman of giving very hackneyed programmes at his past Christmas Promenade seasons, and during the last two weeks he retaliated by firing off quite a number of new works—all of them of interest. Several new composers have been introduced to us. Herr Georg Schumann, the conductor of the Berlin Sing Akademie, is a very considerable musician. His symphonic variations on the chorale “Wer nur den lieben Gott lässt walten” form a solid piece of modern writing, effectively scored. That kind of work I consider well worth producing, and the symphonic variations ought to be heard again. Indeed, it is a pity that interesting novelties are so soon shelved at the Queen’s Hall. Of late years several have been produced and then heard of no more. Of these I would mention Nicodé’s fine Symphonic Variations and Grieg’s Symphonic Dances. To return to Herr Schumann. His “Liebesfrühling” overture did not impress me very favourably: its contents are made up of snippets from all kinds of composers, but principally from Wagner—his “Meistersinger.” Its manner is energetically modern and fairly interesting. One felt, however, that the composer had not very much to say. We were also indebted to Mr. Wood for introducing us to Herr Hans Koessler, whose Symphonic Variations in  $\epsilon$  were written in memory of Brahms. They have much interest, and are a good example of the modern variation form, except that the original theme is preserved more clearly than is usual in symphonic variations *à la mode*. Koessler’s composition was quite a find, but I suppose we shall never hear it again.

I know not why, but I always go to hear a new symphony with pleasurable anticipations. Symphonic poems are apt to be scrappy, and before one is quite sure that the composer has arrived at his climax the coda is reached. The fashionable variation form I find unsatisfactory as a series of short musical “snapshots.” There is room for new symphonies, but the modern composer is too fond of innovations which are unsuitable to the symphony as an organic form of art. Tchaikovsky is an exception. His fifth symphony, in spite of its title, is organic. Hans Huber, however, in his  $\epsilon$  minor symphony has given us a series of symphonic poems. The last movement is avowedly a theme with variations, representing the composer’s impressions of nine of the famous Böcklin pictures, and the preceding movements gave one the idea that they were meant to represent some ideas in connection with these pictures. The symphony is an “interesting” work, but I did not notice any clear call for composition. The work left one cold and unmoved; nor is the workmanship of such entrancing skillfulness that one forgave the thinness of the invention. The fact is, it is more difficult to write romantic descriptive music than a work on the old formal lines. The requisites for the first are

imagination and inventiveness and a thoroughly plastic command of the orchestra; whereas a solid piece of work in the old style did not necessarily pretend to any of these qualities. It was not so pretentious, and one could accept it more amiably. Hans Huber has a certain gift of fancy, but he has not the requisite imagination or technical cleverness. As a contrast I would mention Mr. Ernest Blake's "Alastor" symphonic poem, really a symphony in three movements. It is, of course, an illustration of Shelley's poem, and follows the phases of the poem faithfully. Mr. Blake is a young Yorkshire composer, only twenty-three years of age, who has studied in Munich and Berlin. He has evidently a close knowledge of Richard Strauss's symphonic poems, and with the idolatry of youth he has set himself to exaggerate the idiosyncrasies of his master. Many of Mr. Blake's daring discords and eccentric progressions sound merely crude and bizarre, and the difficulties of his extraordinary instrumental writing are not always justified by the effect; but his thoughts move on a lofty plane, and his work is remarkable for its psychological form. In judging a young man we should not look for originality as the chief good. The early Beethoven wrote some rather bad Mozart. If the young composer has anything in him it will come through his adopted mannerisms of style, and in this work of Mr. Blake's I thought I detected a temperament of considerable force and freshness. The musicianship, too, was undeniably clever, for the crudity did not arise from want of knowledge of the craft of composition, but from a natural want of experience in bringing off exceptional effects. In every bar Mr. Blake was trying for something, and now and then he brought off some fine music. He is a young man who ought to do something really good. At the last of these Promenade Concerts we heard a new symphonic poem by Mr. W. H. Reed, entitled "Among the Mountains of Cambria." Mr. Reed is one of the first violins of the Queen's Hall orchestra, and an overture of his has already been performed at Langham Place. The new symphonic poem is a well-written, fanciful tone-picture of Mr. Reed's impressions of Wales. Its main fault is a certain monotony of contrast and an effect of scrappiness. The material is not woven up sufficiently, and the climax is not strong enough. One misses a clear objective in the music. But it is a promising work.

At the first of the Queen's Hall Symphony Concerts Berlioz's "Symphonie Fantastique" was performed for the first time in the Queen's Hall. The symphony wears well as the prototype of much modern symphonic poem making. Without claiming for Berlioz the commanding genius which some assign him, it is clear that his influence on modern music has been great, not so much in manner, for here the influence of Wagner has been greater, but in form and in *genre*. Would Liszt have written his symphonic poems if Berlioz had not existed, and would Tchaikovsky have written his symphonies and Richard Strauss his symphonic poems? The "Symphonie Fantastique" itself is a little old-fashioned now in scoring and harmony-structure; it is thin, too, in melodic invention; but its manner is still interesting, and the third movement, "In the Fields," is a model on which many subsequent symphonic poems, especially of the French school, have been constructed. Mr. Newman might give us some more Berlioz, especially as Mr. Wood conducts it so finely. At the same concert Dr. Edward Elgar's incidental music to "Diarmid and Grania" was played for the first time in London. The story of Diarmid and Grania is a variation of the Tristan type of legend. The music performed at the Queen's Hall depicts the dying of Diarmid, tended by his faithless wife and her lover, and after his death there is a funeral march. The hero is a soldier of the Hamlet temperament rather than a Siegfried or a Coriolanus. It is necessary to state this because one of the merits of Dr. Elgar's music is that it has character. Without knowing what kind of hero the dead march laments one might imagine that the composer has not been heroic enough in his music. There is splendid workmanship in this incidental music, and a peculiar mixture of strength and tenderness. It is the work of a tone-poet. At the second Symphony Concert we had the love-scene from Richard Strauss's "Feuersnot," a one-act vocal poem which is being performed a good deal in Germany. This particular piece represents the gloomy waiting of the people for

the ending of the fire famine laid on the town by the magician hero as a punishment for a slight he has received at the hands of a disdainful maiden. In the end she loves him, and flames burst forth once more on every hearth. The symbolism is obvious. The doubting and troubled anxiety of the people is expressed by Parsifalesque gloom, but the music as a whole is entirely Richard Strauss. On its poetic side it has a curiously intellectual passion, nervous and soaring; on its technical it is a little masterpiece of modern writing. The polyphonic texture is extraordinarily complex, and yet is clear in its emotional design, and the scoring is an inspiration in itself. One feels that Strauss has a wonderful power over his means of expression, that he is able to realise his most daring conceptions and to create a poetic atmosphere which is at once in keeping with his subject and characteristic of himself. I do not sympathise with those who desire to measure him by the standard of the great composers. His art is very individual: in sheer cleverness he surpasses all living composers; and, above all, he is a poet—perhaps not a singer of very great songs, but a genuine singer for all that. I have not space to pay a fitting tribute to the magnificent playing of M. Ysaÿe in Max Bruch's D minor Concerto at the second of these concerts.

The month has been interesting indeed in orchestral music. Would it were always so in London. In chamber music the Popular Concerts have been of some interest, but not in the domain of quartet playing. The management seems to depend now on the attraction of soloists. At the recent concerts we have heard Dohnányi, Mme. Carreño, M. César Thomson, Pachmann, and Miss Maud Powell. M. César Thomson is a violinist for whom one has the greatest respect. His technique is enormous, and his interpretation of classical texts restrained and intellectual; but he is singularly lacking in magnetism and the qualities which move one to more than respect. Mme. Carreño at one of these concerts gave a fine performance of the "Waldstein" Sonata at a somewhat slower tempo than usual. As a consequence those famous octaves in the last movement came out with the utmost clearness. At his recital Dohnányi gave an interesting interpretation of the "Etudes Symphoniques," unequal, but with many good qualities. He also played Beethoven's Sonata, Op. 106, a work which has decidedly tiresome lengths. The adagio was the best played of the movements; the final fugue was not always impeccable. Herr Godowsky, in his own way the most gifted of technicians, has given two recitals, at the second of which he played Tchaikovsky's Sonata in G. There is much of interest in the work, but it has many commonplace moments, and it is not strong in development. Two concerts of the Bohemian String Quartet gave lovers of chamber music much pleasure. The life, energy, precision, and sympathy of these players more than compensate for an occasional roughness and questionable intonation. In Dvorák's Pianoforte Quintet at the first concert they were assisted by Miss Ella Spravka, a young pianist whose style was in complete accord with that of the strings. In choral music there is nothing to note except that Mr. Coleridge Taylor's "The Blind Girl of Castél-Cuillé" was performed by the Royal Choral Society with a few alterations, which certainly were an æsthetic improvement, but did not much add to the value of the work. It is not the best the composer can do, and after its reception at Leeds it would have been kinder to leave it out of the Royal Choral Society's programme.

CON BULO.

## Musical Notes.

### HOME.

**Birmingham.**—The Turner Opera season at the Grand Theatre closed on the 8th ult. To the repertory Balfe's "The Puritan's Daughter" was added, proving a great success. It was performed five times.—The fifth Halford Concert, January 21st, was an Elgar night. The now popular composer had an immense reception. His overture, "Cockaigne," and two military marches, entitled "Pomp and Circumstance," were splendidly played. A new piece, "Chant de la Mort," by J. D. Davis, a native of this city, was given for the first time



## CHANGES.\*

SONG.

Words by

Lady Lindsay.

Music by

HAMISH MAC CUNN.

*Adagio espressivo.*

VOICE. *We sat a-mong the corn-fields, you and I, The crim-son*

PIANO. *p*

*sun was set- - -ting in the sea — The sound of*

*ev'-ning bells came o'er the lea, I laughed a*

\* Also published in the key of D flat

Music Printing Office



27, Lexington Street, London, W.

hap - py laugh; you sighed a sigh. I

*colla voce* *poco più moto*

mind me how the sun - beams kiss'd your hair — The

*cresc.*

light wind fann'd your cheek with fond car - ess, — Played —

*cresc. con passione* *f* *accel.*

in the warm folds of your soft white dress, And sing-ing

The first system of the musical score. The vocal line is in B-flat major, starting with a half note G4, followed by a quarter note A4, and then a triplet of eighth notes (B4, A4, G4). The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords. The lyrics are "in the warm folds of your soft white dress, And sing-ing".

bird pro-claimed that you were fair.

*dim. e rall.* *p*

The second system of the musical score. The vocal line continues with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment continues with the same eighth-note pattern. The lyrics are "bird pro-claimed that you were fair.". The system ends with a *dim. e rall.* (diminuendo e rallentando) marking and a *p* (piano) dynamic marking.

Tempo I. *p*

Now we are part-ed dear, yes, you and

*pp* *colla voce*

The third system of the musical score. It begins with a *Tempo I.* marking and a *p* (piano) dynamic marking. The vocal line starts with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment starts with a *pp* (pianissimo) dynamic marking and a *colla voce* (colla voce) marking. The lyrics are "Now we are part-ed dear, yes, you and".



*cresc.* *f*

I, \_\_\_\_\_ with broad land and wide \_\_\_\_\_ seas be -

*cresc.* *f* *p*

The first system of the musical score. The vocal line (treble clef) begins with a half rest, followed by a quarter note G4, an eighth note A4, a quarter note Bb4, and a half note C5. The piano accompaniment (grand staff) features a series of chords in the right hand and a moving bass line in the left hand. Dynamics include *cresc.* and *f* for the vocal line, and *cresc.*, *f*, and *p* for the piano accompaniment.

twixt us — two; I sit a — mong the corn — fields here, and

The second system of the musical score. The vocal line continues with a quarter note D5, a quarter note C5, a quarter note Bb4, and a half note A4. The piano accompaniment continues with chords and a moving bass line.

you? Per-chance you laugh a hap-py laugh, I sigh.

*p* *pp molto adagio*

The third system of the musical score. The vocal line concludes with a quarter note G4, a quarter note F4, and a half note E4. The piano accompaniment concludes with chords and a moving bass line. Dynamics include *p* and *pp molto adagio*.

here, and well received. Mr. Halford conducted a fine performance of Tchaikowsky's "Pathetic" Symphony. At the sixth concert, on the 4th ult., Miss Fanny Davies played Sgambati's Pianoforte Concerto, Op. 15, in admirable style, and the band gave, in a faultless manner, Mozart's "Jupiter" Symphony and a Wagner selection.—A popular Orchestral Concert was held in the Town Hall, under Mr. Halford, on the 1st ult., when, among other things, Jules de Swert's third Violoncello Concerto was played, with Mr. Willy Lehmann, an excellent performer, as soloist. The vocalists were Miss Maggie Jaques and Mr. J. Alban Cohen.—Messrs. Harrison's third concert, on the 3rd ult., took the form of a violin and pianoforte recital by MM. Ysaeye and Busoni. Beautifully finished performances were given of Bach's a minor and Saint Saëns's a flat sonatas. Mr. William Green was the vocalist, and Mr. Percy Pitt accompanied.—At Mr. Max Mosse's drawing-room concert at the Grand Hotel on the 6th ult. M. Pachmann played Chopin's Sonata in a flat minor, and a number of pieces, including three of Mendelssohn's *Lieder ohne Worte*, and in all charmed his hearers by his delicate touch and poetic feeling. Madame Blanche Marchesi sang a selection of songs with consummate art, and Professor Ivan Mossel, from Amsterdam, performed some violoncello solos.—On the 7th ult. an excellent concert was given by Madame Marie Fromm and Miss Margaret Holloway, a clever young violinist; and on the 11th, in the same room, the Masonic Hall, Mr. Montague Pollack, at his violoncello recital, revealed talent that should enable him to take a high place among our instrumentalists.—A new important scheme was launched on the 8th ult. This embraces a series of twelve historical Chamber Concerts, the music ranging from the sixteenth century to the present time. Mr. Karl Johannessen, a Swedish violinist recently settled here, and Mr. F. W. Beard, are the directors. At the first concert the programme was drawn from the works of English composers of the sixteenth and seventeenth centuries—Morley, Christopher Simpson, Purcell, and others. Mr. Arnold Dolmetsch gave the explanatory lecture, and, together with Mrs. Elodie Dolmetsch and Miss Mabel Johnston, most interesting performances of the music, the instruments employed being the lute, viola d'amore, viola da gamba, virginals, and harpsichord. At the second concert on the 15th ult. the same lecturer and executants, assisted by Mr. Karl Johannessen, Mr. Teo Kienle, and Mr. Willy Lehmann, interpreted music by the Scarlattis, François Couperin, Marin Marais, Attilio Ariosti, Handel and Bach. The special feature of the concert was the Clavier Concerto in a minor of J. S. Bach. These concerts, given in the Temperance Hall on Saturday afternoons, are attracting much attention and drawing large audiences.

**Cheltenham.**—A concert which deserves more than passing notice was given here by the New Philharmonic Society on the 11th ult., of which Mr. C. J. Philipps is the able conductor. The chief aim of the Society is to study and produce compositions unknown, or previously unheard by the general public, and during its short existence it has attained its object by performances of Schumann's "Paradise and the Peri," Verdi's "Requiem," Elgar's "King Olaf," and many other important works both choral and orchestral. The first part of the programme under notice was devoted to Sullivan's "Martyr of Antioch," and, generally speaking, it was excellently rendered. The large orchestra of 70 players was at times too assertive for the choral portion to come out clearly, but the beautiful unaccompanied funeral anthem, "Brother thou art gone before us," was delightfully sung, and served to show how admirable and thorough the training had been. The solos were ably given by Madame Sobrino, Miss Alice Lakin, Mr. Gregory Hast, and Mr. Charles Copland. The second part of the programme consisted of Berlioz's "Symphonie Fantastique," to which was accorded a praiseworthy performance. Mr. Philipps had under his baton the finest set of players it has ever been our pleasure to hear at a choral concert in Cheltenham, and the presentation of such a work is an achievement of which the Society may well feel proud. The band was skilfully led by Mr. Lewis Hann, professor of the violin at the Ladies' College.

**Liverpool.**—On the 14th January the second Richter

Concert of the season was given in the Philharmonic Hall. In some respects it was of the conventional Richter type—the "Tannhäuser" overture, Beethoven's c minor symphony, and Dvorák's "Carnival" overture. A novelty, however, was presented in the "Heroic" suite of Mr. Cyril Meir Scott, a young local composer on whom a number of people have built hopes for some time past. The general verdict was that the work was too long and too diffuse, and that though it contained some moments that were really excellent, it contained a multitude of others that a more self-critical musician would have ruthlessly excised. Mr. Scott has many original ideas, but he must learn the use of the knife if he wishes to make a lasting impression by his music. The vocalist was Mr. Francis Braun.—A Chamber Concert was given at St. George's Hall on the 20th January by Mr. T. H. Kinsey, a respected local pianist, whose new sonata for piano and violin was played by Mr. John Lawson and the composer. Mr. Kinsey also contributed some Chopin items, and Miss Louise Dale sang Grieg's "Solveig's Song," and other songs of Schumann and Liza Lehmann.—On the 27th January another venture was made by a local artist, Miss Eveline Barry, a favourite cellist of the neighbourhood; at her concert Mr. Leonard Borwick was the bright particular star.—There were two Philharmonic evenings during the month. At the eighth concert, on the 21st, Miss Kathleen Bruckshaw gave a very fine reading of Rubinstein's a minor concerto, and Madame Sobrino sang with great effect Weber's "Ocean, Thou Mighty Monster," and the "Involuntari" aria from Verdi's "Ernani." The symphony was Dvorák's "From the New World." The ninth concert, on February 9th, was given up entirely to the third acts of "Tannhäuser" and "Lohengrin," the principals being Miss Ella Russell, Miss Winifred Wynne, Mr. Brozel and Mr. Andrew Black.—The band of the Grenadier Guards, under Mr. A. Williams, gave two concerts at the Philharmonic Hall on the afternoon and evening of 1st February. The most noticeable feature of each performance was the remarkably fine rendering of Tchaikowsky's "1812" overture. Miss Ellen Beach Yaw, the Californian soprano, sang excerpts from Ambrose Thomas, Gounod, dell'Acqua, and Delibes.—On the 6th February Ysaeye and Busoni, with Mr. Percy Pitt as accompanist, gave a thoroughly enjoyable concert at the Philharmonic. Busoni played an Alkan study and variations by Schumann, and, with Ysaeye, the "Kreutzer" sonata, and one by Brahms. Mr. William Green, the vocalist of the evening, sang Beethoven's "Adelaide" with good voice and feeling.—The Liverpool Orchestral Society gave its third Ladies' Concert on the 8th February. The Symphony was Berlioz in a flat—a clever work, though not particularly original. Liszt's arrangement of the Rakoczy march, which opened the programme, was generally voted not so effective as that of Berlioz. Much interest was shown in the performance, for the first time in Liverpool, of Mr. Bantock's symphonic poem, "Thalaba"; but it is to be regretted that the performance was not worthy of the work. Miss Katharine Goodson, the pianist, gave a very brilliant and virile performance of Grieg's concerto in a minor.—A particularly fine Chamber Concert was given by the Schiever quartet on the 15th February. The main feature of the programme was Tchaikowsky's trio, with Mr. Schiever as violin, Mr. Hutton as cello, and Miss Leonie Michiels at the piano. Mr. Hutton also contributed a sonata in a major, by Boccherini.—At the second concert of the venerable Societa Armonica, on the 12th February, the symphony was Beethoven No. 8. Mr. Walter Hutton played Saint-Saëns' cello concerto in a minor, Op. 33, and took the solo part in Boëllmann's "Variations Symphoniques," a work heard for the first time in Liverpool. Miss Lillie Wormald was the vocalist.

**Edinburgh.**—Madame Carreño was the shining light at the 8th Orchestral held on 27th January. In the Tchaikowsky Concerto for Pianoforte and Orchestra in a flat minor, Op. 23, she exhibited all the qualifications of a pianist of the highest class. Her touch is amazonian. She also showed to great advantage in some familiar pieces of a quieter nature by Beethoven and Schubert, which were treated with great charm and simplicity. The orchestral novelty in this week's programme was an elegy and waltz, also by Tchaikowsky.—On

1st February Mons. Vladimir de Pachmann gave his farewell pianoforte recital in the Music Hall. His playing suggests butterflies, rippling waters, and mild torrents. For delicacy of touch and rapid execution he is perhaps unrivalled. A large audience was present.—At the ninth Orchestral, on 3rd February, Brahms's immortal "Requiem" and Parry's "Song of Darkness and Light" were performed by Mr. Kirhope's Choir, which gave an exposition of finished choral singing. The only possible detraction from the evening's enjoyment was the slowness of some of the *tempi* in the first-named work. The second, new to Edinburgh, had the advantage of being conducted by the composer. Never in this city's experience was there chorus or orchestra under such complete control, and seldom such conducting. Sir Hubert Parry's presence alone inspires confidence, and with an alert and responsive body of musicians before him a glorious performance of a grand work resulted.—On the 7th February Mr. Moonie's Choir, a comparatively recent addition to Edinburgh choral societies, gave their annual concert in the Music Hall. There is a good percentage of youth in the choir, and the singing reflects robustness rather than refinement. The principal work performed was Coleridge-Taylor's "Hiawatha's Departure."—The third Harrison Concert took place on Saturday afternoon, 8th February, before the largest crowd of the series. The performers were Messrs. Ysaye, Busoni, and William Green. Mons. Ysaye's playing was less satisfactory on this occasion than on former visits. Signor Busoni's solo contribution, Beethoven's sonata, Op. 109, in E major, was not particularly interesting, and it was left to Mr. Green to be the success of the afternoon. Nine-tenths of an Edinburgh afternoon audience are ladies, and they exhibit a fondness for artists with long hair and peculiar names. Consequently the applause accorded to Mr. Green's items was not at all adequate in comparison with that bestowed on the other two.—The tenth and last Orchestral Concert was held on the 10th February, and proved to be one of the brightest of the series. There has been quite a run on Tchaikowsky this season, and on this occasion his "Suite Caractéristique" was performed for the first time in Scotland. This work, by reason of its freshness, originality, and good humour, rivets the attention from beginning to end. Dr. Cowen seems to have a special grip of the Russian master's music, and the Suite was splendidly played. The solo vocalist, Miss Florence Schmidt, is a staccato specialist; in each of her three contributions this speciality was manifest. A little of it goes a long way. This concert rings down the curtain on a most successful and interesting series, and Dr. Cowen is to be congratulated on the present excellence of the Scottish Orchestra.—At the ordinary meeting of the Edinburgh Musical Education Society on the 6th January Miss Struthers, Mus.B. Edin., read a paper on "Characteristics of the Pianoforte and their Influence on Styles of Pianoforte Playing and Composition." On the 29th January Professor Niecks, Mus.D., President of the Society, delivered a lecture on "Jean Jacques Rousseau as a Musician." On the 17th February Miss Johnston, Mus.B. Edin., read a paper on "Pianoforte Tutors."

**Dublin.**—The Chamber Music Union gave recitals on January 16th, 30th, and February 13th. The first was a Beethoven programme, the principal work being his pianoforte quintet, Op. 16. Mons. Lalande (oboe) and Charles Mantle (clarinet) deserve special praise for their excellent playing. The second was a 'cello and piano recital (Bast and Esposito, artists), rather uninteresting. At the third Schumann's pianoforte quintet was capably performed by Messrs. Schilsky, Delany, Grisard, Bast, and Esposito. The second violin, however, sadly needs energy; he is the one great drawback to an otherwise excellent combination. Schilsky proved a capable soloist in Saint-Saëns' Introduction and Rondo Capriccioso.—At the Lecture Theatre of the Royal Dublin Society we heard the Verbrugghen party on January 13th and 20th; the Max Mossel String Quartet on January 27th; Dr. Peace on February 3rd and 17th; Max Mossel (violin) and Madame Fromm (piano) on February 10th. The last two artists introduced two duets for violin and piano, a sonata, Op. 15, by Ed. Behm, a well-constructed, sweet composition, and Dvorák's sonatina, Op. 100, a rather commonplace work, very

unlike that composer's usual style. The Mossel String Quartet cannot be compared to the Verbrugghen Quartet.—The Dublin Orchestral Society on January 24th gave a Wagner programme. The crowded house proved how popular Wagner is in Dublin.—Miss Renée Koenraads and Mr. Dan Jones were the most popular vocalists at Miss Mary O'Hea's costume recital, February 8th; and the same can be said of Miss Agnes Treacy and Mr. Morgan (tenor) at Sara de Groot's musical and dramatic recital on February 10th. Miss de Groot excels in tragedy, Miss Mary O'Hea in comedy.

#### COLONIAL.

**Adelaide.**—The harmony paper set for the recent third Mus. Bac. Examination has given rise to much discussion and correspondence in the local Press, and the matter has been brought before the notice of the Australian Parliament. Mr. Ives, the late Elder Professor of Music at the University, and the co-examiner differed as to the candidates' answers, the former considering that four out of the six had passed, the latter that none had done so. The matter was referred to the arbitration of Mr. Peterson, Professor at Melbourne, who endorsed the opinion of the co-examiner, but thought the paper unfair. Certain incidents connected with the application to Professor Peterson, and letters both from Professor Ives and the Chancellor of the University published in the local papers, introduce side issues which make it impossible for the moment to express a decided opinion respecting a question in itself of immense importance, since everything connected with university examinations should be above suspicion. Meanwhile, with what evidence we have before us, it certainly looks as if Mr. Ives had not been fairly dealt with. The controversy between Mr. Ives and the Council and the Chancellor of the Adelaide University in no way affects Professor Peterson, whose opinion concerning the paper and the candidates cannot in any way have been influenced by the local friction.

#### FOREIGN.

**Berlin.**—It is not very clear why at the Royal Opera, where novelties are seldom mounted, the two-act opera "Sybille von Tivoli," by Alfred Sormann, had to be heard, a work which coming after the "Cavalleria" sounded somewhat antiquated; it lacks the dramatic strength of Mascagni's opera, and one cannot prophesy a long life for it.—Anton Bruckner's 8th Symphony in C minor, produced under the direction of Felix Weingartner, created at moments a deep impression, although it is not one of the composer's best works.—Edouard Rislér has given four brilliantly successful concerts with programmes of exceptional interest. He played at the first Beethoven's three grand Concertos in C minor, G major, and E flat, with the Philharmonic orchestra.—Professor Siegfried Ochs, with his unsurpassable Philharmonic choir, produced as a novelty the "Frühlingsfeier," by Anton Urspruch, the most difficult, perhaps, of all existing choral works, but also in many places correspondingly effective.—Among novelties worthy of mention at the Gustav Holländer Quartet evening were a Sonata for pianoforte and violin, Op. 20, by Julius Zellner, also "Waldidyll," three Fantasias for pianoforte, violin, and 'cello, by F. E. Koch, which latter work was received with special favour.—Further, at a Waldemar Meyer Quartet concert was introduced a pianoforte Quintet, Op. 11, by Franz Mohaupt, reminiscent of Chopin and Schumann.—The string orchestra of the Berlin "Tonkünstlerverein" continues to make satisfactory progress under Capellmeister Willy Benda. A new Suite in E minor by Frl. Hermine Schwarz contains some pleasing themes; it is effectively scored, but as regards development leaves something to be desired.—Wilh. Kienzl's new opera "Heilmars" met with a *succès d'estime* at the Royal Opera.—The violin virtuoso Artur Argiewicz performed with success a Concerto by Jules Conus.—The Society for Classical Sacred Music performed a penitential Psalm, "Aus der Tiefe ruf' ich," composed by its conductor, Carl Thiel, a work deserving of attention; whereas, on the other hand, the Festival Cantata of Edouard Stehle, for the twenty-five years' jubilee of Pope Leo XIII., was essentially a falling off.—The Paris Society for Wind Instruments at its *début* here displayed



masterly technique, though not equal to the Meiningen players in expression. As a novelty they performed an unimportant though pleasing Suite (MS.) by Gounod.

**Aix-la-Chapelle.**—An opera, "Enoch Arden," by Victor Hansmann, has had a successful *première*.

**Bayreuth.**—It appears now beyond question that Richard Wagner left an autobiography, which Frau Cosima Wagner, according to the instructions of the master, wished to be withheld from publication until the year 1913. Recently, however, the precious manuscript was placed in the charge of Herr Heinrich von Poschinger, the biographer of Bismarck, and it is highly probable that he will be allowed to omit certain portions. These documents contain numerous letters from distinguished personalities, among whom is the unhappy Ludwig II., King of Bavaria. Such is the story related in the *Ménestrel*. In a later number of that paper the autobiography is said to consist of four volumes printed in Switzerland in 1871. Hans Richter, then living with the Wagners, took the proofs corrected by Wagner himself to the printers at Lucerne, and when the corrections had been made they were destroyed. Only three copies were printed: Wagner had one, Liszt another, while the third was reserved for young Siegfried. A few old friends of Wagner who have been privileged to read the volumes declare that they are of the highest interest—a declaration which will be readily accepted; Wagner was not the sort of man to write an uninteresting autobiography.

**Bremen.**—Yet another "Cinderella" fairy tale, in three acts, has been provided with music of a superior type by the young composer Ermanno Wolf-Ferrari (b. 1876), and produced with brilliant and well-merited success.

**Carlsruhe.**—E. N. v. Reznicek's folk opera "Till Eulenspiegel," under the direction of Mottl, achieved a decided success.

**Dresden.**—The last "Mozart-Verein" concert gave opportunity for an interesting ovation in honour of the 75th birthday of the enthusiastic founder and conductor of this esteemed society, the Court Capellmeister G. Alois Schmitt. The "Mozart-Verein" since its foundation in 1895 has given thirty-two concerts and performed over eighty works by Mozart, about one-half of them for the first time here.—The pianist Fräulein Marie Wieck, the famous sister of the more famous Clara Schumann, celebrated the 70th anniversary of her birthday. She is still very active as a teacher on the method of her father, Friedrich Wieck.

**Kiel.**—The Schleswig-Holstein Festival will take place in the summer, under the direction of the famous Meiningen musical director Fritz Steinbach.

**Königsberg.**—The competition for the prize of 10,000 marks offered by Dr. Walter Simon was without result, as not one of the thirty-six operas sent in was held worthy of it by the jury.—"La Serva Padrona," Pergolesi's famous opera, composed in 1733, at the age of twenty-three, has been re-staged and produced with great success.

**Leipzig.**—At the eighth Philharmonic Concert was produced W. von Baumann's second symphony in a minor, a work in which there are strong signs of individuality.—The second concert of the Bohemian Quartet was a brilliant success; the programme consisted of Schubert in a minor, Beethoven in c sharp minor, and Brahms' pianoforte quintet.—A pianoforte quintet by Prince Reuss, Heinrich XXIV., was the novelty at the fourth chamber music evening of Herren Berber, Rother, Sebald, and Klengel. The composer was at the pianoforte, and his work, clear in form and clever in workmanship, made a good impression.—The production of M. Charpentier's "Louise" at the "Stadt Theater" has proved most successful.—The distinguished Professor Klengel introduced Herr Jul. Röntgen's a minor 'Cello Concerto at his concert in the "Kaufhausaal."—Dr. L. Willner gave a Brahms vocal recital, and proved himself an admirable interpreter of the master; he was ably supported at the pianoforte by E. van Bos.—M. Jacques Thibaud, from Paris, appeared at the ninth Philharmonic Concert, and his refined rendering of Lalo's concerto in e and Mozart's in a flat were fully appreciated.—Fräulein Carreño, daughter of the distinguished pianist, played Rubinstein's a minor concerto at a concert of the "Lehrer-Gesangverein," and created a highly favourable impression.

**Lietz.**—The Town Theatre has celebrated the 150th anniversary of its erection.

**Munich.**—In consequence of friction between the four Court Capellmeisters Zumpfe, Stavenhagen, Fischer, and Roehr, they are no longer allowed, although called for, to appear before the curtain, in order to avoid public demonstrations.—The late composer Josef Rheinberger has left 100,000 marks to charities here.—Dr. Kaim's cheap People's Symphony Concerts will unfortunately be suspended owing to the lack of needful subvention from the Town Council.

**Schwerin.**—Karl Kleemann's opera "Der Klosterschüler von Wildenfurth" has been produced with decided success.

**Strassburg.**—A new Romanesque Symphony for organ, by Charles Widor, was played for the first time by A. Schweizer. Like his older Gothic Symphony, it shows the influence of Bach, for the propagation of whose music in Paris the composer is active.

**Stuttgart.**—The Royal Theatre has been burnt down, fortunately after midnight. It was built in 1811, and rebuilt in 1845. It held only 1,800 persons. The beautiful chief city of Württemberg will therefore have a modern and elegant theatre. Meanwhile performances will be given in the Royal "Wilhelma" Theatre, Cannstatt, and the Prince Regent of Bavaria and the general intendant, Herr Ernst von Possart, have placed the necessary scenery at the disposal of the Stuttgart management.—The Town Museum has been enriched by a collection of 120 models showing the development of the pianoforte since its origin in the year 1713, presented by the native pianoforte maker Pfeiffer, who has been working at it during the past twenty years.

**Weimar.**—The Franz Liszt memorial will be unveiled on the 5th of July.

**Wiesbaden.**—The works selected for the Festival in May will be mounted in brilliant style. In addition to "Oberon," which was performed last year and which will be repeated, there will be Gluck's "Armide," Nicolai's "Merry Wives of Windsor," Auber's "Domino Noir," and in addition Shakespeare's "Merchant of Venice." The Emperor and Empress will attend the performances. The Emperor will arrive on the 10th of May for the final rehearsal of "Armide."

**Würzburg.**—Simon Brend, who has already won first prizes for several compositions, recently displayed in his three-act legendary play "Prinzess Sonnenstrahl" fine literary talent.

**Vienna.**—Richard Heuberger, composer and musical critic, will shortly be appointed Vice-Capellmeister of the Court Chapel, as successor to Joseph Helmesberger, jun.—Thirteen candidates presented themselves for admittance into the class for higher pianoforte playing under E. Sauer which has been recently formed. The jury, however, only accepted five young girls and four youths.—The famous violinist Frau Soldat-Röger has produced a MS. Sonata in c minor by Hermann Grädener, which ranks amongst his best works, and this is no small praise.

**Prague.**—Oskar Nedbal, the "viola" of the Bohemian Quartet, conducted with moderate success a Symphonic Poem, "Meine Jugend," by J. B. Fürster.—At the Czechian Theatre a pantomime, "Das Märchen vom dummen Hans," with music by the said O. Nedbal, proved most successful. The latter is melodious, has strong national colour, and is magnificently scored.—The famous director of the Conservatorium, Anton Bennewitz, has handed in his resignation. Professor Carl Knittl, his successor, made a brilliant *début* as conductor of that celebrated institute.—"Die Rosenthalerin," a pleasingly written opera, by the Viennese song writer Anton Rückauf, has met with a very friendly reception on the German stage.

**Paris.**—The virtuoso Moritz Rosenthal has scored a sensational success.—In the small Colonne Concerts the pearl of one programme was a charming Quartet, by M. Périlhou, for wind instruments, which met with well-merited approval. At another of these concerts, there was performed an interesting though not very original Sextet for strings, by G. Alary.—At the invitation of the well-known art-loving Countess of Béarn, Professor Friedrich Gernsheim, of Berlin, has conducted in her splendid drawing-room his third symphony and other orchestral works, with great success.—A one-act piece, "La Chambre

**Bleue**, by Bouval, only met with very moderate success.—The total receipts of the twenty-three Paris theatres amounted in 1901 to 2,361,073.63 francs, against 2,165,329.44 francs in the year 1900; and this was not only an increase instead of the feared decline, but in addition the highest sum ever reached.

**Marseilles**.—A four-act opera, "*La Belle au Bois Dormant*," with a prologue by Charles Silver (grand prix de Rome), is a lyrical fairy piece, almost an opera ballet; it is most graceful, and achieved a marked success.

**Bouan**.—A five-act opera, "*Les Guelfes*," by Benjamin Godard, was received very favourably.

**Toulouse**.—Croce Spinelli has been appointed director of the Conservatoire.

**Brussels**.—"L'Escant," a cantata by the late famous Flemish composer Peter Benoit, has been performed at an Yease concert.

**Antwerp**.—The Town Council has voted 500,000 francs towards the erection of a Flemish Opera, which, it is stated, will cost 2½ million francs.

**Rome**.—At the festival in the Pantheon in memory of Victor Emmanuel II. a new Requiem, by the young composer Alessandro Bustini, was performed.

**Catania**.—A two-act opera, "*Gabriella*," by Giulio Serrao, has met with a highly favourable reception.

**Florence**.—The Cristofori prize of the Royal Academy has been awarded to Alfonso Falconi, of Caprotta.

**Milan**.—On the first anniversary of Verdi's death a bronze bust of the master, by Quadrelli, was inaugurated.

**Naples**.—Giuseppe Martucci is leaving Bologna, and coming here, so it is said, as director of the Conservatorio, in place of Pietro Platania.

**Palermo**.—"Lucifer," a one-act lyrical drama by E. A. Buti, was produced without success.

**Turin**.—"Suprema Via," a four-act lyric drama, by Vittorio Radeaglia, was well received.

**Venice**.—Giuseppe Martucci gave a concert devoted entirely to his compositions, among which were a Trio in E minor, Op. 62, Variations for two pianofortes in the same key, and his prize-crowned Quintet in C major, which works, however, in spite of an excellent performance, did not create any enthusiasm.

**Barcelona**.—"The Pyrenees," a trilogy, with prologue, in three acts, by Felipe Pedrelli, was received with extraordinary favour.

**Montreux**.—At the famous Symphony Concerts, under the direction of O. Jüttner, was produced a Symphony in D by Hugo Alfvén, a work written in a noble style, and well worthy of notice.

**Amsterdam**.—The first national musical festival given since the foundation of the Society for the Advancement of Music, in 1829, produced only Dutch music with Dutch players, under the distinguished conductor Willem Mengelberg. The most successful works were a "*Te Deum*," by A. Diepenbrock, and the ballad "*Elaine and Lancelot*," by Averkamp.

**Copenhagen**.—A Popular Opera, conductor Folmer Hansen, has been started.

**Moscow**.—Three new one-act operas have been produced at the Imperial Theatre—"Das Fest während der Pest" and "Der Sohn des Mandarin," by César Cui, and "Mozart and Salieri," by Rimsky-Korsakoff. The second gave most satisfaction.

**Athens**.—Owing to the munificence of King George, the first local permanent theatre has been inaugurated.

#### OBITUARY.

**HERMANN WOLFF**, born 1845; the well-known Berlin concert agent.—**SALOMON JADASSOHN**, born 1831, at Breslau; composer and eminent theorist, professor of the Leipzig Conservatorium.—**ERNEST VOIS**, member of the Opéra Comique and other Parisian stages.—**JOSEPH KOPETZKY**, conductor and composer of a large number of marches, dance music, and choruses; born at Wieliczka, died aged 50.—**THEODOR RATZENBERGER**, professor and organist at Vevey; born 1816, at Friedrichsdorf.—**ROBERT ECKERT**, musical director at Bielefeld.—**GUSTAV REHLING**, pupil of F. Schneider, and for many years organist of the Johanniskirche, Magdeburg, where he settled in 1839;

aged 81.—**MADAME HONORÉE MAJERANOWSKA**, once a favourite singer in Poland and Russia, also excellent actress, lately teacher of singing; aged 76.—**CARL ADAM HÖRLEN**, highly esteemed violin maker, who made the first Alt-Viola from the design of Hermann Ritter.—At Berlin, **LOUIS VON BRENNER**, composer and conductor, and founder of classical concerts at popular prices; aged 68.—**CHEVALIER LEONHARD EMIL BACH**, pianist, composer ("*The Lady of Longford*"); aged 53.—**HENRY PIERSON**, Intendant General of the Berlin royal theatres; aged 51.

#### FACTS AND FANCIES.

The "*Irish Musical Monthly*" is the title of a new paper which will be devoted to the interests of church and school music. The first number will appear in March. The publishers are Messrs. Browne and Nolan, of Dublin, and they have been fortunate in securing as editor the Rev. H. Beverunge, Professor of Church Music, Maynooth College. The scheme, we learn from the prospectus issued, has the sanction and approval of the Archbishop of Dublin.

In olden times women were not admitted on the stage. The latest novelty is to exclude them. In M. Massenet's opera "*Le Jongleur de Notre Dame*" the *dramatis persone* are all of the male sex. The work was successfully produced at Monte Carlo on the 18th of February. The composer was present.

The name of Athens recalls Sophocles, Æschylus, and Euripides, the three great dramatists of the pre-Christian period. A national theatre, for which the capital of Greece is indebted to the munificence of King George, has been erected and recently inaugurated. The opening night was devoted to modern comedy. "*Looking for a Servant*," the title of one of the pieces then performed, offers, indeed, a striking contrast to the subjects of the dramas of the above-mentioned writers. Yet it must not be forgotten that Aristophanes in one of his comedies has a kitchen scene, in which, by the way, the guests were themselves the cooks.

On March 8 Mr. F. Gilbert Webb will read a paper on "*Musical Criticism*" at the meeting of the Incorporated Society of Musicians. Critics are popularly supposed to be a set of men going up and down, like roaring lions, seeking whom they may devour. Mere fault-finders are everywhere to be found, but it is to be hoped that the lecturer will show that some, at any rate, have encouraged artists and composers, and even by their unfavourable criticisms been useful; also that they have helped towards the recognition of genius by the public. It is an interesting though thorny subject, yet one well deserving of treatment and discussion.

The London Musical Festival at Queen's Hall will be held April 28—May 3. It is to be hoped that Mr. Robert Newman has some interesting native novelties in store for us.

On June 4 and 5 will be held the Lincoln and Peterborough Triennial Festival, under the direction of Dr. George J. Bennett. At the orchestral concert in the Drill Hall will be performed for the first time the Overture to "*The Cricket on the Hearth*," under the direction of its composer, Sir A. C. Mackenzie.

A *Société Populaire de Musique* has been established at Paris. Series of concerts are to be given illustrating various schools and various periods. Each concert will be preceded by a *conférence*, in which the works performed will be the subject of comment. At the first series the French, Italian, and German schools of the seventeenth and eighteenth centuries are being represented. The *Concert d'Inauguration* was given in December, at the Hôtel des Sociétés Savantes, and the second at the same place on February 13.

We regret to record the death of Mr. Alfred Gilbert, one of the directors of the Philharmonic Society, and for many years musical director of the Fine Arts Society. In 1884 he was

elected honorary member of the St. Cecilia Academy, Rome. In his place Sir Hubert Parry has joined the Philharmonic directorate.

The dancer Frau Waldau, who has just celebrated the ninety-fifth anniversary of her birth, is the last survivor of those who took part in the production of "Der Freischütz" at Berlin in 1818. She is still hale and hearty, and able to walk about alone.

Here is a striking example of a composer's vanity. Onslow in a letter complained of the extravagances in Beethoven's late quartets. "If such music is admired," he wrote, "what chance is there for mine?"

Handel's oratorio "Alexander Balus" was revived by the Handel Society at St. James's Hall on February 19, under the direction of Mr. J. S. Liddle. The work contains some noble choruses and solos which display the composer's genius at its ripest.

#### CORRESPONDENCE.

THE Oxford History of Music.—We call attention to two very obvious errata in our last issue. In the first musical example the minim rest should be preceded by that of a crotchet. Then in the second example the star should be over the previous bar.

NOTICE TO LONDON AND PROVINCIAL SOCIETIES. CONCERT givers are requested to forward prospectuses, programmes, etc., not later than the 15th of each month, so as to ensure early notice of events of interest and importance.

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